

# THE MUSICAL WORLD,

A WEEKLY RECORD OF

Musical Science, Literature, and Intelligence.

To know the cause why music was ordained;  
Was it not to refresh the mind of man,  
After his studies or his usual pain?  
Then give me leave to read philosophy,  
And, while I pause, serve in your harmony.

TAMING OF THE SHREW.

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## MUSICAL INSTRUMENTS.

By GEORGE HOGARTH.

### THE CLARINET, AND CORNO DI BASSETTO.

THE Clarinet is comparatively a modern instrument. It was invented about the end of the 17th century, by John Christopher Denner of Nuremberg, who has been already mentioned as having greatly improved the oboe. The name of the instrument is sometimes written as above, and sometimes clarionet. We are inclined to adopt the former mode of spelling, not only because it is in accordance with the pronunciation, but also because it agrees with the Italian name, *clarinetto*, and the French name, *clarinette*. The word *clarinetto* is evidently a diminutive of *clarino*, a small trumpet; but why a wooden instrument, of considerable size and great depth of compass, should receive a name indicating a diminutive of a brass instrument, of a different class, smaller size, and higher pitch, we have no means of explaining.

The clarinet at first had but one key, and was little used, on account of its many imperfections; but the beauty of its tones induced musicians and instrument-makers to bestow pains on its improvement. The number of keys was gradually increased, till they now amount to fourteen. Still, however, it is an imperfect instrument. Its sounds are deficient in equality of tone; and, though its scale is exceedingly extensive, and includes every semitone between the extreme notes, yet it is so difficult to produce the chromatic intervals, that the same instrument cannot be used in all the keys. Its defects of tone can be got over, in a great measure, by a very skilful performer: but the most skilful player has no means of surmounting its difficulties of execution, but by employing, for different keys, instruments differing in size and pitch—a clumsy expedient, but unavoidable in the present state of the instrument.

The clarinet cannot be properly played upon, without great difficulty, except in the natural key, or in one flat or one sharp; thus, a clarinet, whose pitch is the same with that of the oboe or the flute, can be conveniently played only in the keys of C, F, or G. Transient modulations,

indeed, may be made into relative keys, by the introduction of occasional flats or sharps; but the principal key should not have more than one flat or one sharp at the clef. Three different clarinets, therefore, are used in our orchestras; the C clarinet, the B flat clarinet, and the A clarinet. The C clarinet is of the standard pitch; the B flat clarinet is so much longer in the tube that its C becomes B flat; and, in the A clarinet, by farther elongation, the C becomes A. The B flat clarinet is a tone, and the A clarinet is a minor third, below the C clarinet. By means of these three clarinets, the performer can play in all the keys that are in ordinary use. On the C clarinet he can play in the keys of C, F, and G: on the B flat clarinet, in B flat, E flat, and F: and, on the A clarinet, in A, D, and E. Thus we have all the keys, from three flats to four sharps inclusive: but, as the B flat clarinet, from its medium size, is the most easily played upon, performers can play on it in two flats, thus producing the key of A flat. Whatever clarinet is used for any major key, is also used for its relative minor.

Whichever of these clarinets is used, the music is written in the same way. If it is played in naturals, the music is written in the key of C; if played in one sharp, the music is written in G; if played in one flat, the music is written in F; and if played in two flats, the music is written in B flat. Suppose a clarinet in B flat is used to play in that key, the music will be written in C; if the music is in E flat, it will be written in F; if it is in A flat, it will be written in B flat. If it is an A clarinet, music in A will be written in C; music in D will be written in F; and music in E will be written in G. The consequence of this is, that in an instrumental score, the clarinet part is written in a different key from that of the other instruments. This, though necessary to enable the copyist to write out the separate parts, has an awkward and unscientific appearance in the score, and adds greatly to the difficulties which the musical student has to contend with. The same inconvenience arises from the manner of writing the horn and trumpet parts. It might be avoided by writing all the parts in the proper key of the piece, indicating, at the beginning, the kind of clarinet to be used, and the key in which the part, to be played from, is to be written. Probably, however, this would require more trouble than copyists would be willing to bestow; though, if they were accustomed to consider this task as a matter of course, copyists of moderate skill could easily accomplish it.

The following table will enable the student of orchestral composition to see at once which of the clarinets he ought to use for any key, and in what corresponding key he ought to write his clarinet parts.

| Key of the Piece. |        |         |       | Key in which the Clarinet part is written. |        |
|-------------------|--------|---------|-------|--|--------|
|                   |        |         |       | Major.                                     | Minor. |
| C CLARINET.....   | C      | A       | ..... | C  | A      |
|                   | F      | D       | ..... | F  | D      |
|                   | G      | E       | ..... | G  | E      |
| B flat CLARINET.  | B flat | G       | ..... | C  | A      |
|                   | E flat | C       | ..... | F  | D      |
|                   | A flat | F       | ..... | B flat                                     | G      |
| A CLARINET.....   | A      | F sharp | ..... | C  | A      |
|                   | D      | B       | ..... | F  | D      |
|                   | E      | C sharp | ..... | G  | E      |

There is also another clarinet, in B natural, the pitch of which is a semitone below the C clarinet. Its use is to enable the performer to play in the key of E natural more easily than by means of the A clarinet; for this purpose the music is written in F, with one flat. It is very rarely used; but instances of its employment may be found in Mozart's opera of 'Idomeneo.' The chorus in the second act, 'Placido è il mar,' and the air which begins the third act, 'Zeffiretti lusinghieri,' are both in the key of E, and the clarinet part is written in F, to be played on a B natural clarinet.

The above are all the clarinets used in orchestras; but in military bands smaller clarinets are also used, particularly clarinets in F and in E flat.

The compass of the clarinet is very great, extending from E in the third space of the bass, to C in altissimo, the highest note of the flute. Its tone is rich and mellow, and of a quality quite distinct from that of any other instrument, especially in the lower part of the scale, extending below the second line in the treble, which is called the *chalumeau*. For solo playing, and obligato accompaniment, the B flat clarinet is used in preference to the others, as it affords greater facilities to the performer.

From its value both as a solo and an orchestral instrument, the clarinet is now greatly cultivated. The German performers are superior to the French, as is admitted by a French writer, M. Fétis; who says, that though some French players have distinguished themselves by brilliancy of execution, they have never been able to acquire the sweet and smooth tone of their German rivals; and this he ascribes to their obstinately persisting in pressing the reed with the upper lip, instead of resting it upon the under. Baermann, we believe, is the greatest of the German players; but even he has been more than rivalled by our countryman Willman, whose superiority, in command of the instrument, quality of tone, and greatness of style, is universally admitted. Whether as a solo player, or a member of the greatest orchestra, his powers are equally pre-eminent. He peculiarly excels in playing obligato accompaniments to vocal pieces; and those who have listened with delight to 'Gratias agimus,' 'Parto, ma tu ben mio,' 'Non più di fiori,' sung by one of our first vocalists, and accompanied by him, cannot but have remarked the exquisite skill with which he develops the beauties of his own instrument, while, at the same time, he strengthens, instead of impairing, the expression and effect of the voice. For solo playing, or obligato accompaniment, the clarinet is an instrument of excessive difficulty, and ought never to be so used but by a most masterly hand. As an orchestral instrument, it is comparatively easy; for composers, in writing for it in that capacity, are generally at pains to obviate the difficulties arising from its imperfections; and it is easier to acquire an agreeable tone upon it than upon the oboe. In the orchestra there are always a first and second clarinet, which most generally play long holding notes, or smooth melodious passages, going together in thirds or sixths, by which means they give a delicious richness and smoothness to the harmony. They are used, also, in imitative phrases, or responses to each other and to the different instruments; and fine effects are produced by *arpeggios* in the *chalumeau*, or lowest part of the scale. Indeed,

in the hands of the great modern symphonists, there is no end to the variety of effects produced by this beautiful instrument.

The *Corno di Bassetto* is a large clarinet, the compass of which extends a fifth lower than the C clarinet. It is played upon in the same manner as the clarinet, and is remarkable for the mournful character of its tones. On this account it is used with great effect where an expression of deep melancholy is required; as in the opening of Mozart's 'Requiem,' where its wailing sounds are mingled with those of the bassoon in a strain of plaintive harmony which is profoundly pathetic. A fine specimen of its powers, too, is given in the accompaniment to the air 'Non più di fiori,' in "La Clemenza di Tito."

### THE LITTLE PROPHET OF BOEHMISCHBRODA.

(Continued from page 215.)

#### CHAPTER XIII.

And notwithstanding my good deeds have led ye into error and disobedience, notwithstanding they have made ye proud—and your stupidity and your darkness are of the greatest; notwithstanding thou hast turned away from my voice when I called unto you, and have given yourselves up to a wretched taste; notwithstanding you strive after understanding, which however I do not call understanding, and which is as false as the voice of her who sung in the opera, the character which has the magic wand; and notwithstanding thou hast abandoned good sense and right judgment, and given up thyself unto levity and to scattering abroad ideas which are void of reason; notwithstanding that in thy rashness thou dost from day to day decide upon things which thou hadst never considered; and notwithstanding that thou dost from day to day in the impotence of the spirit, and in the debauchery of thy feasts which thou callest "*soupers*," condemn and despise that author whom I have created to establish thy glory; nevertheless I make myself merry in my pity of your presumptuousness, and suffer thy rudeness with forbearance. And thy manifold rebellions have only served to increase my surprise which I from day to day experienced in the midst of thee in thy academies, at thy theatres, and before thine eyes, which once were sharp and clear-seeing, and have now become thick and heavy. And I have concealed thine infamy and thy downfall from the nations who dwell around thee; and I have instilled into them consideration and amazement for you, as if thou hadst not lost thy sense of whatever is great and elevated. And I have prevented them from beholding how thou art debased.

#### CHAPTER XIV.

And after the manner in which I have brought all other arts out of Italy, that I might give them all unto thee; so would I also lay music in thy lap, and adapt it unto the spirit of thy language. And I would create musicians, form them, and teach them to make music, according to my ear and my feelings. And thou hast despised my favour, because that I have bestowed it upon you in abundance. And in thine

obduracy, thou hast formed an opera, which has maintained an existence for these eighty-four years, and which excite the laughter of Europe even unto this day. And thou hast, in the stiff-neckedness of thy pride, proclaimed it an academy of music, although it is none, and I have never recognised it as such. And thou hast chosen the Florentine for thy model without asking me, and although I have not destined him to be so. And since I have given unto him the semblance of genius, thou hast dared to mock me, for that in my goodness I have given unto thee my servant Finnault. And thou hast believed that his monotony would make me impatient, and compel me to abandon thee, seeing that I am in a ferment and that thou wouldst weary me by the number of thine offences. And in the depth of thine ignorance, thou hast exclaimed, "Verily, this is the founder of Song! Verily, this is he!" And because he, in the poverty of his ideas, made it as well as he could, thou callest him Creator, although he has created nothing; and the Germans have wearied me, splitting my head for these two hundred years, with a song which thou callest thy recitative, although it belongs to them (nevertheless they glorify not themselves on account thereof, seeing that they find it bad,) and of this, thou in thy foolishness believest that it was discovered by that Florentine, whom until this day thou callest Signor Lulli.

#### CHAPTER XV.

And notwithstanding thy stiff-neckedness and the obduracy of thy nonsense, I have not, as thou deservest, cast thee out in mine anger, and delivered thee over to the contempt of thy neighbours. And I had pity upon thy childish judgment, and upon thy leathern ears, and I have undertaken to bring thee back into the right way, into that self-same path which thou, in the erring of thine heart, hast abandoned. And I have undertaken to make thee awake to the monotony of thy Florentine, and to the want of taste of those who have followed him for more than forty years. And I have expressly created a man, I have organized his head, I have given unto him a soul, I have said unto him—"Have genius!" and he has had it.—And when the time came, I sent him; when I had said unto him: Overcome that theatre, which they have called Academy of Music, although it be none, and purify it from all the wretched music which has there been made by people whom I have never acknowledged, from the Florentine whom they call great, down unto little Mouret\*, whom they call cheerful and lovely. And thou shalt set them in amazement by the fire and the strength of thine harmonies, and by the abundance of ideas with which I have furnished thee. And they shall call strange that which is full of harmony, and shall call simple, that which is flat. And after they shall for fifteen years have called thee Barbarian, they shall no longer be enabled to endure their own music, for thou shalt have opened their ears. And thou shalt have spread abroad the improvement which I have devised, to give a music unto a people, who are not deserving of my goodness; for thou art my servant.

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\* A French Dramatic Composer, who died near Paris, in 1738.—Translator.

## CHAPTER XVI.

And I have never grown weary of showering my favour upon thee. And I have bestowed upon thee my maiden Fel, whom I have selected out of that province, which I call mine own especially, seeing that I love it. And I have said unto her,—“Thou art my daughter; for I have fashioned thee according to my own feeling and my own will, and have bestowed upon thee a voice so rich and so beautiful, that the like was never heard among this people; and in thy soul I have implanted taste, and I have enriched thee with great talents; and I appoint thee unto this theatre, which they call Academy of Music, although it is none. And thou shalt teach this people to sing, for they know not what that means; and thou shalt not scream, neither shalt thou give utterance to thy notes in a dull and heavy manner. And thou shalt hold as nothing the noise which they in their folly make at the crying and murmuring of the shakes, and at the heavy drawling notes which their comedians draw forth from the very depth of their bowels. And thou shalt abstain from this applause; for I have given unto thee a voice which is powerful, to do well that which shall not be applauded, in preference to that which is woeful, and yet applauded nevertheless.

And thou shalt sing the music of my servant Rameau, after thy fashion, which is not their fashion; and since thou wilt not scream (seeing that I have forbidden thee,) they shall exclaim, “Oh! what shocking murmuring!” while I say,—what a rich and beautiful voice have I given unto my maiden Fel, since I have created her according to my feelings and to my will. And strange nations shall throng unto this theatre, which they have called Academy of Music without my permission, and although it is none, and they shall throng there on thy account. And they shall admire thee, notwithstanding they may mock the tediousness of the opera, and shall exclaim, “Verily this is a singer! Verily this is a singer.”

## THE HAARLEM ORGAN.

This instrument, so long celebrated in the annals of organ building, as the most complete on the Continent, was erected by C. Muller, of Amsterdam, about 1738. The expense was estimated at £10,000, which, considering the value of money at that period, must be allowed to have been an enormous outlay. The York organ, it will hereafter be shewn, is in truth a larger instrument; although, by the arrangements of Dr. Camidge, no person who has heard the two organs could well think so. Yet the contract price for the English instrument was not more than £3,250.

The organ at Haarlem is 108 feet in height, and 50 in breadth; the number of stops is as follows:

| MANUALS.          |    |
|-------------------|----|
| 1st Clavier ..... | 16 |
| 2nd Ditto .....   | 15 |
| 3rd Ditto .....   | 14 |
| Pedal Organ.....  | 15 |
| Total             |    |
|                   | 60 |

There are not more than 5,000 pipes; two of which are of 32 feet in length,

eight of 16 feet, of which two are stopped pipes, and ought to produce the same note as the pipe of 32 feet, when open at the top.

There are fifteen unison stops, including the reeds. It may be observed, that the lowest note in the metropolis is in Covent Garden Theatre, in the fine organ built under the stage by Mr. Bishop. The FFF in this organ is about 25 feet.

There are about six 24-feet (the GGG) pipes in London, and are to be found in the organs at Westminster Abbey; Christ Church, Newgate-street; St. Edmund the Martyr, Lombard-street; St. James, Bermondsey; St. Saviour's, Southwark; and St. Dunstan's, Fleet-street. The pedal pipes in the organ at St. Paul's do not extend beyond 16 feet.

## FIRST OR GRAND CLAVIER.

| Feet   |          | Feet  |         |
|--|----------|---|---------|
| 1 Principal, or prestant, or open diapason double .....  | 16 metal | large at the bottom, and narrow at the top.....                         | 4 metal |
| 2 Bourdon, sordun, or stopped diapason double .....  | 16 wood  | 7 L'octave du principal, or prestant, being the English principal ..... | 4 ditto |
| 3 Principal prestant, or open diapason (unison).....   | 8 metal  | 8 Quintade, or fifth.....   | 6 ditto |
| 4 Viola di Gamba, a unison open metal pipe, of a peculiar shape, producing a sound in imitation of the bowing of a stringed instrument ..... | 8 ditto  | 9 Twelfth, or octave of the fifth .....                                 | 3 ditto |
| 5 Flûte à cheminée, flûte de roseau, or Rohrflöte, a unison stopped pipe, with a kind of funnel at the top.....                              | 8 ditto  | 10 Tierce, or decima, 2 ranks ....                                      | 3 ditto |
| 6 Corne de chamois, an open pipe,  |          | 11 Mixture, 10 ranks .....  | 3 ditto |
|  |          | 12 Flûte traversière, or stopped fifteenth .....                        | 2 wood  |
|  |          | 13 Posaune, trombone, or double trumpet .....                           | 16 ..   |
|  |          | 14 Trumpet unison .....   | 8 ..    |
|  |          | 15 Clarion, or octave trumpet....                                       | 4 ..    |
|  |          | 16 Oboe .....   | 8 ..    |

## SECOND CLAVIER.

|  | <i>Feet</i> |  | <i>Feet</i> |
|--|-------------|--|-------------|
| 1 Principal, prestant, or open diapason  | 8           | stopped) in wood                                   | 3           |
| 2 Quintadena, quintus, or quintade,<br>afterwards breaking into a principal<br>or prestant | 16          | 8 Cors de nuit, or Nacht-horn                      | 2           |
| 3 Corne de chamois, unison   | 8           | 9 Piccolo, flageolet, or fistula minima            | 1½          |
| 4 Flûte villageoise, or Bauer flöte (wood)   | 8           | 10 Sesquialtra, two ranks of octave and<br>twelfth |             |
| 5 Octave du prestant, or English principal   | 4           | 11 Cymballe, 3 ranks                               |             |
| 6 Flutte platte, or flach-flöte  | 4           | 12 Mixture, 6 ranks                                |             |
| 7 Nassat, nazard, or twelfth, (sometimes   |             | 13 Chalemeau (reed stop in metal)                  | 8           |
|  |             | 14 Fagotto dulcian, or bassoon                     | 8           |
|  |             | 15 Vox humana                                      | 8           |

## THIRD CLAVIER.

|  | <i>Feet</i> |   | <i>Feet</i> |
|--|-------------|---|-------------|
| 1 Principal, or prestant .....                                       | 8           | 8 Super octave, or fifteenth.....                       | 2           |
| 2 Flûte creuse, or Hohl-flute .....                                  | 8           | 9 Mixture, 8 ranks .....                                |             |
| 3 Quintade .....   | 6           | 10 Cornet, 4 ranks .....                                |             |
| 4 Octave .....   | 4           | 11 Cymballe, 3 ranks .....                              |             |
| 5 Octave flute, or unison, with the<br>English flute.....            | 4           | 12 Fagotto, or bassoon (double) .....                   | 16          |
| 6 La flûte creuse de quint, Spiel flöte,<br>or stopped twelfth ..... | 3           | 13 Trumpet .....  | 8           |
| 7 Sesquialtra, 4 ranks .....   |             | 14 Regal, a noisy, piercing, nasal kind<br>of reed..... | 8           |

## PEDALES.

|  | <i>Feet</i> |  | <i>Feet</i> |
|--|-------------|--|-------------|
| 1 Sub Principal (metal).....             | 32          | 10 Flûte creuse, (octave) stopped fifteenth .....  | 2           |
| 2 Principal, or prestant (metal).....    | 16          | 11 Posauue, trombone, or large double trumpet..... | 32          |
| 3 Sub basse, or bordun (wood) .....      | 16          | 12 Posauue (unison) .....                          | 16          |
| 4 Quintade, or fifth.....                | 12          | 13 Trumpet .....                                   | 8           |
| 5 Flûte creuse .....                     | 8           | 14 Clarion.....                                    | 4           |
| 6 L'octave du principal.....             | 8           | 15 Zinck, or octave clarion .....                  | 2           |
| 7 Quint prestant, or twelfth .....       | 6           |  |             |
| 8 Super octave du principal .....        | 4           |  |             |
| 9 Larigot, or octave of quint prestant.. | 3           |  |             |

## SCOTLAND.

**MUSICAL DINNER IN EDINBURGH.**—An association was formed last year in aid of the objects of the Professional Society of Musicians in Edinburgh. The design of this Professional Society is to bring together at stated meetings for practice, all the resident musical talent in the city, and thus to secure to the public an orchestra adequate to the performance of the works of the great masters. Members of the Association have the privilege of attending these practice meetings, and have by this means an opportunity of improving their taste for music of the best description. The first annual dinner of the Association took place on Tuesday the 13th inst., in the Assembly Rooms, on which occasion about 150 members of the Association were present, the Most Noble the Marquis of Tweeddale, the President, being in the chair. A gallery, occupying about a third of the large room, had been erected for the occasion, to which upwards of 100 ladies, Associates, were admitted after the removal of the cloth, and where they were served with ices, &c. during the course of the evening. The music after dinner, which was under the direction of the Committee of the Professional Society, consisted of short instrumental pieces, by members of the Society, interspersed with glees, &c. conducted by Mr. Mather, and occasional toasts were given from the chair, connected with the objects of the meeting. Besides a variety of instrumental pieces, several of our best glees were performed; and all in excellent style. ‘Queen of the valley,’ by Calcott; ‘Discord,’ Webbe; ‘By Celia’s arbour,’ Horseley; together with some by the native composers, Messrs. Finlay Dun, Murray, and John Thomson; the last composed for the occasion was received by the company with marked applause. The meeting being altogether of a musical character, speechifying, as was remarked from the Chair at the commencement of the evening, would have been out of place; and accordingly, the Chairman, in giving the toasts during the evening, prefaced them with a very few observations. With regard to one only, which might be called the toast of the night, ‘Success to the Proposed Musical Fund of Edinburgh,’ it was necessary to go a little more into detail. His Lordship justly remarked, that there was no station in active life which was not liable to its reverses of fortune; and experience had shown that this melancholy fact was particularly applicable to the musical profession. The artist who now delighted us with the displays of his talent, and who was now lauded and caressed by an admiring public, might in a few short years be suddenly plunged into penury and wretchedness, by one of those accidents of life from which no human foresight could have guarded him. Instances of this we saw every day around us. It therefore became an object of great importance, that the Professional Society should do what was in their power to provide against those evils which were inseparable from the lot of humanity, and to lay the foundation of a fund for the support of its decayed members; and it could not fail to be gratifying to the meeting to know, that a project of this nature had already emanated from the Society, who had commissioned him now to announce it. The scheme was yet in embryo, but its general features had been embodied in the regulations of the Society. It was intended to afford relief to disabled members, and the widows and children of members, and the right of admission was to be open to all professors of music in Scotland, being professors of music, though resident in England. The announcement of this laudable scheme was received with great applause by the company. The plan of this Association, and which we hear is carrying on with much zeal and ability, has our hearty good wishes for all the success it deserves.

**PROFESSIONAL SOCIETY’S FIRST CONCERT.**—This concert took place on Tuesday the 20th inst. and, considering that it was the first of the season, was extremely well attended. Haydn’s charming symphony, No. 8, of the twelve



grand, opened the concert in a most worthy manner. It was delightfully performed; but why were the minuet and trio omitted? This part of the symphony contains Haydn's most felicitous and playful effusions, and the minuet in question is one of the most beautiful. What masterly writing, and what splendid effects, in the last movement! Mr. Manvers and Miss P. Horton, sang Rossini's duet, 'Amor possente nome;' and in the scene from *Der Freischütz*, Mr. Manvers was quite successful, particularly in the last movement, where his declamatory energy was very effective. We are certain that Miss Horton could sing a pathetic ballad with much expression, and therefore regret that she should have been so ill-advised as to fix upon a hackneyed air, like 'Je suis le petit tambour,' with Bochs's unmeaning verbiage added to it. The partial applause with which it was received, must have convinced her that mere vocal display is not conducive to her success. The grand feature of the evening's performance was Beethoven's Symphony in C Minor. † Perhaps it is not generally known, that at its trial by the Philharmonic Society of London, in 1814 (we think), the first two bars were followed by bursts of laughter, and a conviction that the author had at length become decidedly insane. One of the members, however, suggested that they should persevere, at least, down to the double bar. Accordingly they recommenced, preserving their gravity as much as possible; but, as the movement unfolded its beauties, their features changed into smiles of approbation, and when they reached the double bar, a burst of enthusiastic delight broke from every individual. The triumph of genius never was more complete. It is needless to add, that this symphony has ever since been their best stock-piece, and their greatest performance. Its proper performance is no easy task, although the mere notes present no very startling difficulties. The breadth and grandeur of the design, the impassioned tenderness, the mournful wildness, the playfulness, the magnificence, the sublimity of the subjects, these are the features so difficult of development. To say that the Professional Society completely succeeded in their task, is what they themselves would be the last to assert; but that they played the symphony in a very superior manner, no one will, for a moment, dispute. If we felt that, at particular points, the full meaning of the passage was not expressed,—if, in particular, the first notes of the superb last movement failed in force, it is because an orchestra of twice their power is scarcely adequate to the effect. The divine andante was admirably played, and drew forth expressions of delight, which were renewed again and again until the minuet laid its spell upon the audience. Indeed, we could not desire a more gratifying proof of the growing taste for instrumental music among us than the applause which followed every movement of this extraordinary composition. By the way, the first division of the opening movement must be repeated as it is marked. We assure Mr. A. Murray that the effect upon us was like that of a figure violently fore-shortened.

Maurer's celebrated quartett for four violins with orchestral accompaniments, was played for the first time here. Messrs. A. and D. Murray, F. Dun, and Menzies, did ample justice to it. The composition is clear and melodious, and is altogether a very favourable specimen of the powers of one who enjoys no small share of celebrity in Germany. The difficulty of making an interesting piece for four instruments of the same kind, is not small; and the still greater difficulty of playing these four violins perfectly in tune with each other, where the slightest deviation renders the whole disagreeable, can only be appreciated by those conversant with the instrument. We think in both departments the difficulties have been overcome. Beethoven's favourite Septett was the other concertante piece, and was extremely well performed by Messrs. D. Murray, Wilkinson, Cooke, Boose, Mancor, Kieser, and Hancox. Weber's splendid overture to 'Oberon' was played with great energy, and gave universal delight. But what became of the drum at the crash of the last bar

of the introduction? The effect, which should be electric, was utterly lost: Rossini's well-known overture to 'Semiramide,' played the unmusical portion of the company out. Could they not have had the good taste to remain for three or four minutes longer, by which time the concert would have been at an end?

We cannot conclude without bearing our cordial testimony to the admirable conducting of Mr. A. Murray, and to the excellent discipline of the orchestra, who had been most anxiously and assiduously drilled by that gentleman, as all who were present at the Practice Meetings can testify.—(Abridged from the *Edinburgh Observer*.)

### REVIEW OF MUSIC.

*"To distant Climes,"* Ballad, written by T. C. Croker, Esq. composed and dedicated to Miss E. Davies, by Alex. D. Roche. COOPER.

*"There was a Time, a happy Time,"* Ballad, written by H. Noblette, Esq. composed and dedicated to W. F. Collard, Esq. by Alexander D. Roche. COOPER.

THE first of these songs, 'To distant Climes,' is a very sweet and well-sustained melody. The other is not quite so good. A ballad is essentially a thing of simplicity, but there is an *ultra* simplicity in the harmony of this latter song, of which we doubt the correct taste. Why not, for instance, in Bar 2, have taken the accompaniment on the sixth, instead of adhering so closely to the key note? and again, at the third quaver of bar 5, an F natural falling afterwards to E, might have been successfully introduced; and in the next bar, why not D sharp in the bass on the last quaver? With all these huge delinquencies to answer for, however, it is very pretty, although, as aforesaid, inferior to its companion.

*John Weippert's admired Set of Quadrilles, selected from Donizetti's Opera, 'Elixir d'Amour,' performed by the Author's Band at their Majesties' Balls, and arranged for the Piano Forte, by John Weippert.* WEIPPERT.

If Donizetti cannot compose operas, he can at least write quadrilles. These are really good things; and Mr. Weippert, we think, cannot do better than give us some more of them. If he can only extract one good set from each of the author's forty or fifty operas, there will be a supply to the fashionable world for the next four years.

*'The Song of my Choice.'* Ballad. Words by T. H. Bayly, Esq. The Melody by Beethoven. CHAPPELL.

We think Mr. Bayly should have informed us, whether this song came from the pen of Beethoven in its present form, or whether it is an adaptation from his instrumental music. We know such things have been done, we believe by Mr. Bayly himself, nor are we going to offer any objection to it,—but we think the public are entitled to explicitness upon the subject. We only know of one other song of the kind with Beethoven's name to it, and in depth and simplicity of conception, we think this is quite equal to it.

*Mc. Dowall's Musical Game, whereby, in family amusement, the use of the Piano Forte and a general Knowledge of the Science may be acquired.* SMITH & ELDER.

To describe the whole of Mr. Mc. Dowall's plan for conveying instruction in the first principles of music, with amusement, (the whole being accomplished by means of a pack of cards), would occupy too great a space to render it full justice: those of our readers, therefore, who desire at this season to make a *useful* present to their juvenile musical friends, must take our word that they will do this to advantage in selecting for that purpose Mr. Mc. Dowall's musical game of cards.

2. '*Plaisirs de la Jeunesse.*' *Two brilliant Duets for the Piano Forte. Composed and dedicated to the Misses Rego Sant Anna (of Madeira), by D. J. Dos Santos.* PAINE.

This is a "brilliant" affair, certainly, although the author need not have told us so himself. We have much pleasure, however, in recommending it. It is gay, spirited, not very difficult, and extremely pretty withal.

- '*The Three Ages.*' *Ballad. The Poetry by H. F. Chorley, Esq. The Music by E. J. Loder.* CHAPPELL.

We always come with pleasure to a song of Mr. Loder's, nor have we ever yet been disappointed. The present is a beautiful melody in the Scotch style; but the two first bars remind us powerfully of some familiar air of that character, although we cannot, at present, call to mind either what it is, or where we have heard it,—perhaps our readers will help us to it.

- Recitative, 'Lift up your Eyes to the Heavens;' and Air, 'Therefore the redeemed of the Lord.'* *Composed by Pio Cianchettini.* CHAPPELL.

The Recitative is spirited, but the subject of the Air has a strength and simplicity, which, had they but have been sustained throughout it, would have enabled us confidently to pronounce this altogether one of the best compositions of the kind we have hitherto met with.

- '*Les Souvenirs.*' 1 and 2. *Rondo and Variations for the Piano, on two favorite Themes, by Spohr and Mercadante. Dedicated to his Wife, by Francois Hünten.* CHAPPELL.

It is pleasant to see a composer dedicating his music to his wife. Mr. Hünten is, we understand, a general favorite with that numerous class, moderate amateur players, for whom, we believe, he chiefly writes. Of his present publications, the one on Spohr's Melody is by far the best and most difficult. The others do not go beyond mediocrity.

- '*The Land of Promise.*' *A Hymn for three Voices; also adapted to a Congregation. Composed by T. Phillips. The Poetry by Rev. Thomas Boys.* D'ALMAINE.

- '*Lovely to the Last.*' *An elegiac Canzonet. The Poetry by Rev. Robert Caunter. Composed by T. Phillips.* D'ALMAINE.

These are very sweet compositions, the song especially. But both are pretty melodies, beautifully harmonized; and, as it appears to us, possessing the still more rare quality of originality.

- '*Twenty-five short and easy Voluntaries for Chamber Organs.*' *Composed by the Chevalier Neukomm.* COVENTRY.

Of these twenty-five voluntaries, the present publication contains but twelve. Notwithstanding they are to be considered, it would seem, as trifles thrown off from the author's pen in his more languid and leisurely moments, he has contrived to leave the marks of his genius pretty deeply impressed upon them. The best in the present Number are the first, second, fifth, and eleventh, but the student will find them all well worthy his attention.

## CONCERTS.

THE CHORAL HARMONIC SOCIETY gave a Concert at the Hanover-square Rooms on Tuesday evening. The instrumental pieces *executed* (literally) were, the overture to '*Der Freischütz*,' and to the '*Cheval de Bronze*,' by Auber; also a fantasia on the piano-forte, by D'Alquen, was played by Master H. Deacon. The chorusses announced in the programme (for we were not present during the whole concert) were, '*Soft let the lullaby sound*,' Bishop; '*The Tempest*,' Haydn; '*Viva, viva*,' Weber; '*Daughter of Error*,' Bishop; and '*Now tramp*,' by the same. Mr. Turner, who seems to triumph in a

rumpus, sang 'The Death of Nelson,' and 'The last words of Marmion.' Mr. Purday sang 'The rocky deep,' his own composition; and 'Ten years ago,' by E. Loder. The other singers were, Miss Deakin and Miss Agnes Taylor. Mr. Holderness was conductor; Mr. Dando, leader; and Mr. T. F. Travers, chorus-master.

**CONCERT OF CLASSICAL INSTRUMENTAL MUSIC.**—A most delightful entertainment of this class of music was given at the Horn Tavern, Doctor's Commons, on Wednesday evening. This is the second season of this Association; and of so excellent a character are the pieces selected, and so good is the performance of them, that we very cordially wish the speculators every encouragement to prosecute their undertaking. The programme for the evening in question, comprised Onslow's quintett in E flat, op. 23; Haydn's quartett in G, op. 15; Beethoven's in C minor, op. 18; Spohr's in A minor, op. 74; Corelli's Sonata, No. 11, played with violoncello and double bass; and Mozart's exquisite quintett in G minor. The performers were Messrs. Dando, J. Banister, Hill, H. J. Banister, Musgrave, Charles Severn, and a little boy of the name of Case, stated to us to be no more than 13 years of age. We know not who may have been his tutor, but he does him credit.

#### PROVINCIAL CONCERTS.

**WOLVERHAMPTON MUSICAL FESTIVAL.**—Mr. and Mrs. Knyvett, Messrs. Vaughan and Phillips, are the singers engaged for the performances in St. John's Church of this town, the proceeds of which are to be appropriated to the Sunday and Infant Schools. There will be a morning and evening performance, which will consist in both instances of a selection, the larger portion being from the 'Messiah' and the 'Creation.' Mr. Munden, of Birmingham, is to preside at the piano forte, and Mr. Rudge, of Wolverhampton, at the organ.

**BATH.**—The annual performance of Sacred Music took place in the Upper Assembly Room on Friday last, and not on Christmas Eve, as hitherto. The principal singers were Miss Woodyatt, Mr. Pearsall, and Mr. H. Phillips. Miss Woodyatt was in good voice, and sang the "Gratias agimus" with such spirit, as to call for an enthusiastic encore. She also sang Neukomm's "Holy and great" with much sweetness. Phillips' singing was truly fine throughout the evening; and the applause with which he was greeted, must have convinced him how much delight he had imparted. Pearsall sang correctly, and his debut in Bath was successful. Mrs. E. Loder, Miss Mac Mahon, Miss Russal, with other resident professors, exerted themselves to the satisfaction of the audience, which amounted to upwards of 600 persons.—*From a Correspondent.*

#### THEATRES.

**OPERA BUFFA.**—Last night 'Un'avventura di Scaramuccia,' by Ricci, was most favourably received; the admirable singing on all hands, and the very amusing buffoonery of Bellini, carried it through; as they would have done much less interesting music,—if such could be found. Miss F. Wyndham has made one of the most promising debuts we remember to have witnessed.

**ST. JAMES'S THEATRE.**—Weber's opera of "Oberon" has been revived at this theatre, under the title of "The enchanted horn;" and was produced for the first time on Monday evening. The original plot and dialogue, by Mr. Planché, although chastely, and in some passages elegantly, written, is nevertheless somewhat sombre in the treatment, and lacks humour. In the new version it has been to a certain extent burlesqued, and more vivacity is thrown into the characters,—particularly that of Sherazmin, the squire to Sir Huon, played by Harley. We believe the whole—certainly all the essential parts, of the music has been retained; that which is appropriated to Sherazmin has

been omitted, Mr. Harley not being a singer—at least of such classical music. The piece has been got up with much care, splendour, and good taste. The greater part of the scenery is truly beautiful. The groups of dancers also are pleasing; and the chorusses were better drilled than we have heretofore noticed, although still defective, some individuals among them singing execrably false. Mr. Braham performed his old character of Sir Huon, and sang his famous scena, 'Oh, 'tis a glorious sight,' with remarkable skill and vigour. Miss Rainforth appeared, for the first time, in the arduous part of Reiza—a part which tried the powerful voice of Mrs. Paton Wood. The immense exertion required to bear up against the full accompaniment to the grand scena, 'Ocean, thou mighty monster,' was greatly too much for Miss Rainforth's physical strength; and she was in consequence defective in her intonation. It is painful to watch the tearing of a voice, naturally delightful in quality, with straining out passages that it can with difficulty compass. Miss Julia Smith, who played the part of Fatima, was encoired in the song of 'Araby, dear Araby.' The compliment was as spontaneous as it was deserved, for she sang with much clearness and purity of tone, as well as correctness of manner. The last note in this air, which ends in the higher octave of the key, was, we think, intended by the composer to be staccatoed, and the effect of so singing it, sustains to the last the vivacious character of the song. This note being a good one in Miss Smith's voice, it was pardonable enough in her, but not judicious, to hang upon it. Her sister also sang very pleasantly that beautiful mermaid's song, with its delicious conch-like accompaniment of the horns and violins, *con sordini*. The concerted music went in general very well,—particularly the popular quartett, 'Over the dark blue waters,' sung by the Misses Rainforth and Julia Smith, Messrs. Braham and Hart. Mr. Bennett should not be forgotten in our notice, who sang the music allotted to Oberon with good judgment and correctness.

Previous to the opera was performed a new serious drama, founded upon an historical fact, that occurred during the period of our Civil War. Its title is 'Bletchington Hall.' As we think it improbable that the piece will have any run, we may be spared a detail of the plot. During the course of the representation, an interlude, consisting of the old theatrical farce, called a 'Droll,' that has quietly slept for a 180 odd years, was resuscitated, together with an interior view of the old Red Bull Theatre, in Clerkenwell. The character of the entertainment was not deserving of notice in itself, but for the performance of Young Parry, who enacted the part of the heroine, after the fashion of the times, singing the whole of the dialogue allotted to him in his remarkably high falsetto. He afterwards introduced, and sang very sweetly, without accompaniment, one verse of Arne's air, 'Blow, blow thou winter's wind.'

The grotesque dancers at this theatre, Sig. Poleno, and Messrs. Duclin and Simon, are well "worthy of their hire" and of the holiday maker's patronage. Some of their feats are perfectly wonderful, and their attitudes and groupings as elegant.

The evening's entertainment concluded with a burlesque, called 'The Parish Revolution,' which we fear must be consigned to the "Embryo of vanity," notwithstanding the masterly humour of Mr. Strickland, who is indeed an actor of various and high power.

### THE CHAPEL ROYAL.

*To the Editor of the Musical World.*

SIR,—It is well known, that the organ which stood in His Majesty's Chapel at St. James's, was built by Mr. Elliott, who was the successor, in a direct line, from the celebrated Snetzler. I have lately heard it reported, that this

instrument cost His Majesty £900; and that the builder gave Mr. Mash, the chamberlain, £500 out of the £900 by way of commission. Now, Sir, as you may well suppose, this circumstance, if true, affects the characters of several persons of high respectability, amongst whom we may enumerate—the present Archbishop of Canterbury, who was then, we presume, Bishop of London, and, consequently, Dean of the Chapel Royal; the subdean; Lord Chamberlain; organists, and composers to His Majesty, amongst whom are Mr. Attwood and Sir George Smart, and the builder: since it is impossible for an organ-builder to deceive even the most uninitiated in “organ planning and contriving,” with the idea that a £400 organ can equal in size or power one worth £900; and His Majesty must have had either very careless or very selfish persons connected with his chapel. I am told, that Mr. George Cooper (an organist connected with St. Sepulchre’s, a parish church near Newgate-st.) has so far adopted and circulated this report, as to have recently narrated the story in a quarter where the report was not likely to do Mr. Elliott much good; and that this organist has gone through this curious history in the presence of some respectable individuals.

Now, Sir, I beg through your columns to call Mr. Cooper’s attention to the circumstance. If he has not said so, then I will apologise and give the names of the parties, and leave them and Mr. Cooper to settle the matter. If he has said as much, probably Mr. Cooper can assist His Majesty’s servants in clearing up the difficulty.—I am, Sir, your most obedient servant,

Dec. 26, 1836.

A. B. C.

*To the Editor of the Musical World.*

SIR,—Since the earliest appearance of ‘The Musical World,’ I have always noticed that your criticisms have been written in a fair and liberal spirit, and are obviously the result of a thorough knowledge of your subject. Perhaps I could not have given a stronger proof that such is my opinion, than the fact of my having addressed my letter to *you*—and I confess that I did so with a hope that it might have appeared in your pages. I have referred to the No. you quoted, and find a review, characterized by a fair and gentlemanly tone of criticism. Enough is said to encourage the composer, while his defects, part of them to be attributed to the exaggerated style of dramatic writing now in vogue, are pointed out with candour, and he is warned from the rock on which so many have split—the folly of attempting to imitate the eccentricities of genius.

Against *real criticism* my communication had nothing to object. It was written with a view to deprecate the fatal system of “partizanship,” to which so many of our rising composers have been sacrificed. I will mention one—Mr. Thomson—the author of an opera remarkable for the elegance and originality of its melody, and the able and scientific construction of its harmony. This opera was crushed in its infancy, and sneered into oblivion by the partizans of a composer, who, *then*, imagined that he had gained exclusive possession of the stage of the English Opera.

You are in error in supposing that the gentleman alluded to in my last communication is my “favourite composer.” All I wish to claim for him is a fair opportunity for the display of his musical talents. Why is it that an Englishman does not enjoy the same advantages that are accorded to a candidate for musical honours in Germany, Italy, and France? Simply, because our stage is a sort of close borough, accessible only through interest, and carefully barred against all intruders.—Your obedient servant,

London, Dec. 24, 1836.

ARISTIDES.

[Our correspondent is, we believe, again in error. Mr. Thomson’s delightful music was sacrificed to a most unfortunate *plot*—not of the partizans of an envious rival, as he supposes, but of the piece itself. And again, we believe

"Aristides" would find, upon enquiry, that the national opera at Paris is fully as close a borough as any theatre in London. Throughout the world it will be found that INTEREST is the grand master-key—the "Passe-par-tout."]

### MISCELLANEOUS.

**THE MELODISTS' CLUB.**—This social and harmonious Club, will give a premium for the best approved *words* of a song, to be set to music by such of the professional members of the Society, as may become candidates for a silver goblet offered by H. R. H. The Duke of Sussex, patron of the Club. It will be rather curious to observe how the different composers will treat the same words, which may be written on any subject, save that of politics.

**ACADEMY OF MUSIC.**—The Committee appointed to report on the merit of the different candidates for the King's Scholarship, consisting of Sir G. Smart, F. Cramer, Attwood, Elliot, Potter, Goss, and Lucas, met on the 19th inst.,—Lord Burghersh presiding on the occasion; and recommended Miss Jonas (aged twelve), and Master H. B. Richards, who were accordingly elected; the latter had been one of the scholars for two years past, and conducted himself so well, that the Committee spoke highly of his talents and assiduity; and being still within the age prescribed, he was eligible to become a candidate. The King's Scholars receive musical instruction gratuitously at the Institution, for two years, the same being provided for from the interest derived from the donation which was presented to the Academy by command of the King, out of the profits of the Musical Festival held in Westminster Abbey in 1834.

**WESTMINSTER ABBEY.**—Christmas-day falling on a Sunday, the musical service at the Abbey was conducted with unusual solemnity. The choir was reinforced by the addition of nearly twenty voices; and, during the performance of the chants and services, there were, we should suppose, upwards of thirty persons singing efficiently. The anthem included the first three movements from the 'Messiah'—viz. the overture, recit and aria—"Comfort ye my people;" and chorus, "And the glory of the Lord." Mr. Hobbs sang the recit. and aria with the most consummate taste and feeling; and the fine rolling sequences of the chorus told magnificently. The little fellows in the Abbey choir are patterns of choristers for all the kingdom. Nothing can be more perfect than their choir performance. Mr. Turle was at his post; and, if the Westminster Abbey organ does not possess the finest tone of any organ in the kingdom, at all events his accompaniment leads the hearer to think so. The clergy present were the Bishop of Hereford, Mr. Beckwith, and Mr. Champness. The choirmen belonging to the college, Messrs. Sale, Neild, Hobbs, Hawkins, Francis, and Chapman. It was rather curious to notice the effect of so many voices upon the auditory. One old gentleman near us seemed quite overcome by his feelings, and kept on muttering, "Oh! how fine, how grand! quite a concert!"

**MADAME GARCIA.**—A report having appeared in some of the papers, that the mother of Madame de Beriot was with Madlle. Garcia at the Opera Buffa on Thursday week, while her daughter's remains were lying in Finsbury Square, it becomes a duty to state, that Madlle. Garcia was not out of the house on that day; and that Madlle. Garcia was, at the time stated, in Brussels.

### NOTICE TO CORRESPONDENTS.

**W. A. N.** We are not aware of the duties that the German organists have to perform; but whether Lutheran or Roman Catholic, we conjecture that their services would be in requisition, as in our own Catholic chapels,—viz. on the great festivals, as well as twice on the Sundays. In answer to the second part of our correspondent's letter, we acknowledge

that, in this country, a young professor does not possess the same facility as all over the continent, for practising upon the organ; he, however, must possess a limited connection, who has no means of access to a parish organ, for the purpose alluded to. As to the attainment of a high degree of professional skill being "a waste of labour, in the present state of parochial duties," we have only to reply, that upon many occasions the demand for an article does not always precede the supply, but is frequently created by it. From the important progression that music has made of late years in this country, we hope ere long to hear our sublime Cathedral service generally adopted, and the psalms and anthems entrusted to more efficient professors than the charity children.

"A YOUNG ONE" is informed, that any composition written for female or male voices, separately and entirely, is said to be written for "equal voices;" but the term is constantly applied to glees, &c. requiring men singers only.

*Operas, Concerts, &c. for the ensuing week.*

English Opera House....Opera Buffa, 'Un Avventura di Scaramuccia,' Tuesday, Thursday, and Saturday.

St. James's Theatre ....'Oberon,' every night.

WEEKLY LIST OF NEW PUBLICATIONS.

PIANO-FORTE.

Cramer (J. B.) Buona notte amato bene ..... MONRO  
O bella Napoli ..... DITTO  
Castanet Dance, in the "Devil on two sticks" ..... ROOSEY  
L'Elisir d'Amore, arranged for Piano-forte by Diabelli. 2 Books DITTO  
for two performers, Ditto, 2 Books ..... DITTO  
Marchan's Nouvelles Elégantes, 3 Nos ..... DITTO  
Zephyr et l'Amour Waltzes ..... DITTO  
Operatic Gems, No. 2. Diabelli HOLLOWAY  
Quadrilles, Jem Crow, Craven, Zampa, Ditto, St. Petersburg, Ivanhoff. .... T. E. PURDAY  
Rossini's "La donna del lago," Piano-forte solo ..... EWER  
Reinagle. Twelve popular Airs, easy Piano-forte duets ..... T. E. PURDAY  
Rawlings. The star spirit, Intro. and Rondoletto ..... DITTO  
Valentine. "The Evening Hymn." Vars. .... C. OLLIVIER  
Drink to me only. Ditto DITTO

VOCAL.

Cozening, or the tragical fate of Mary Anne Sugar-plumb. Pa-thectic ballad, C. Melton ..... JEFFREYS  
Curiosities. Comic. Blewitt. .... T. E. PURDAY  
Cow cabbage company. Ditto, West ..... DITTO  
Charity school. Comic duet, Har-roway ..... DITTO  
Don't ask strangers to tea. Comic, Glindon ..... DITTO  
Sappho to her mother. C. E. Horn DITTO  
Schiller's Song of the Bell. A. Romberg ..... EWER  
The ships of merry England. J. P. Knight ..... DEAN  
Tea and turn out. Comic duet, Blewitt ..... T. E. PURDAY  
There floats a sound on the breeze-less air. Song of a Jewish maiden, C. Sloman ..... DITTO  
The fallen oak. Blewitt ..... DITTO

The Musical Souvenir, consisting of choice ballads, &c. by Barnett, Knight, T. H. Bayly, W. H. Bel-lamy, &c. .... MORI  
Vestris' 2 Songs in the "Barrack Room"—The Spanish lady, and Fly away sorrow ..... CHAPPELL  
Why should I leave the valley. J. P. Barratt ..... DEAN  
Warrior's welcome home. F. J. G. Eames ..... WARNE  
You never knew Annette. C. M. Sola ..... T. E. PURDAY

FOREIGN VOCAL.

Donizetti. Dovunque m'aggio, "Otto mesi in due ori" ..... LONSDALE  
Una furtiva lagrima. Ro-manza, L'Elisir d'Amore ..... DITTO  
Ditto ..... MORI  
Venti scudi. Duetto, Ditto ..... LONSDALE  
Quanto e bella. Aria, Ditto ..... MORI  
Cosi chiaro e come il sole. Ditto, Ditto ..... DITTO  
Io son ricco. Barcarole for 2 voices, Ditto ..... DITTO  
Chiedi all' aura lusing-hiera. Duet, Ditto ..... DITTO  
Quanto amore. Ditto, Ditto ..... DITTO  
Esulti pur la barbara. Ditto, Ditto ..... DITTO  
Nuits de l'Eté à Pausilippe. Al-bum, containing 12 Romanzas, Ariettes, Duettinos, &c. Doni-zetti ..... DITTO

ORGAN.

Overture to "Last Judgment." H. J. Gauntlett ..... DEAN

GUITAR.

Boccherini's Guitar Tutor, 4to. T. E. PURDAY  
MISCELLANEOUS.  
Clinton, Second Trio Ongarese, 2 Flutes and Piano-forte ..... WESSEL  
Walckier's Six Duets, op. 58, for 2 Flutes, No. 3. .... DITTO  
Ditto, No. 4 ..... DITTO

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